

...Music exists like a tree. It is there—whether one looks at it and lies in its shade or not. Whether someone loves the tree or not doesn't stop it growing. It exists—and extends through time. There will be people who discover this music. Everything that exists has its meaning. That is the wonderful thing about this earth.—Karlheinz Stockhausen.

On Sunday, December 15, 1991, New Music Concerts presents an evening of the music of Karlheinz Stockhausen. Flutist Lise Daoust and dancer Suzanne Lantagne perform **Concert Stockhausen**—a combination of movement and music based on the composer's compositions and texts, including part of *Lucifer's Requiem* (1983); and percussionist Trevor Tureski will perform *Zyklus*, a ground-breaking work written in 1959.

Karlheinz Stockhausen is recognized as one of the greatest composers of the 20th century. Born in 1928 near Cologne, he studied music at the Hochschule there. He went on to study musicology and philosophy at the University of Cologne, and later, to study composition with Frank Martin in Switzerland and Olivier Messiaen in Paris. One of his fellow students in Paris was Pierre Boulez, and the two quickly established themselves in the forefront of post-war composition.

While in Paris, Stockhausen worked at the musique concrète studio of the French Radio (GRM), and on his return to Germany, became the founding artistic director of the Studio of Electronic Music in Cologne.

**concert
stockhausen
sunday
december 15,
1991
8 p.m.
betty oliphant
theatre
404 jarvis
street
961-9594**

language totally renewed, its duration, its ritual character, its spiritual and visionary dimensions all bring the listener into a state of meditation and contemplation." The strongly imaginative force of this music led her to devote the time necessary to enter into an "apprenticeship," and also led her to meet the composer and undertake a new form of theatrical work. In Stockhausen's mind, a concert is a ceremony—and it is in this spirit that Daoust and dancer Suzanne Lantagne have conceived a combination of "music, prayer and dance."

Écoute! is a spoken piece, constructed on texts of Stockhausen, and is a preparation for both the performers and the public—an invitation to enter into Stockhausen's world. These texts were written especially for the performers and represent a musical practice that Stockhausen calls "intuitive music."

Zungenspitzentanz (Dance on the Tip of the Tongue) is the third scene of the opera *Saturday* (part of *Licht*), and represents the dance of Lucifer. The work was first performed in 1984. The piece begins with the entry of the flutist and the mime, moving in circles. Fourteen sections make up this part, marked like the hours of a clock (one o'clock, two o'clock, etc.), and by the letters which spell out "SALVE SATANELLI." This is followed by a cadence and exit, made of various calls, wishes and

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invocations. The magical element of the music is character-
ised by the insistent use of the movements and cries.

Dans le silence... is a piece without music, except for the music of the moving body—freely inspired by the spirit of Stockhausen's music. It is also a sort of prayer: a person looking up, around and in herself, and its movements represent doubt, hope and fear all at once.

Kathinka's Song from *Lucifer's Requiem* is the second scene from the opera *Saturday*. Stockhausen has written that "Saturday from Light (Saturday) is the Luciferday: day of death, night of the transition to the light. Like Lucifer, every human being dies an apparent death—enchanted by the sensual nature of the music of life. Thus, Lucifer's Requiem is a requiem for every human being who seeks the eternal Light.

"Kathinka's Song protects the soul of the deceased from temptations, through musical exercises to which it regularly listens for 49 days after physical death and by which it is guided to clear consciousness. To prepare for death, one can learn during one's lifetime to listen to these exercises in the right way.

Kathinka:

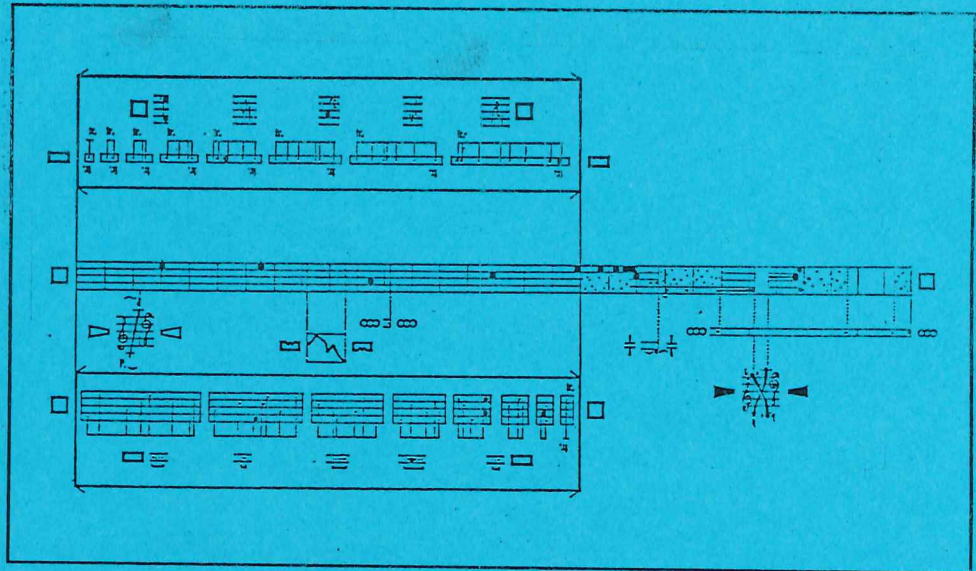
Kat (Cat: the animal figure of Saturday)

Think

A (Alpha, Alpha—the Beginning, Origin)

"Kathinka sings with flute and voice."

Lise Daoust was born in Montreal and received her first musical instruction at the conservatory there. She studied in Paris for five years with Jean-Pierre Rampal, Alain Marion and Christian Larde. Her interpretations of contemporary music, notably those of Canadian composers, have brought her to the public's attention and have led to invitations to perform with the principal new-music ensembles of



Canada, and in prestigious European festivals of avant-garde music in France, Belgium, Italy and Germany. She received the Prix Flandre-Quebec in 1988 for the quality of her interpretation of today's music. In 1989, she worked with flutist Kathinka Pasveer and Karlheinz Stockhausen. Suzanne Lantagne has worked in the creative theatre for more than a dozen years as a mime, actress, conceptual artist and director. She received her theatrical training from Jean Asselin and Denise Boulanger, and a bachelor's degree in communications from Concordia University. She has been active in nearly all the productions of Omnibus since 1981, and has participated in their tours across Europe and North America.

"In Zyklus (for one percussion player) the predominantly static open form of *Klavierstück XI*—where all depended on the instantaneity of random glances—is conjoined with the idea of a dynamic, closed form; the result is a circular, 'curvilinear' form. The piece is written on 16 spiral-bound sheets of paper; there is no beginning and no end; the performer may begin with any page, but must then play a cycle in the stipulated page-sequence; he stands within a ring of percussion instruments and during the performance turns a full circle—in terms of the principal positions he takes up—either clockwise or anticlockwise, according to the direction in which he is reading the score. Fields containing points and groups are distinguished by differing degrees of combinatorial potential; in the sequence as it was composed they mediate continuously between the wholly determinate and the extremely free; the structure having the greatest degree of freedom—the extreme point of 'instantaneity'—is formed in such a way that it might well be taken for the extremely determinate structure that immediately follows it. Thus a temporal circle is experienced in which one does in fact have the constant impression of moving towards greater freedom (clockwise) or greater determinacy (anticlockwise), whereas at the critical point of contact between the extremes the one breaks into the other unnoticed. Closing an open form in a circle, embodying the static in the dynamic, the purposeless in the purposive; wanting neither to exclude or demolish either the one or the other, nor to change them by synthesis into a third: it is a further attempt to remove the dualism and to reconcile factors apparently so different and incompatible. Zyklus was composed as a test piece for the Kranichstein competition for percussion players in 1959 and is dedicated to Wolfgang Steinecke."

—Karlheinz Stockhausen.

On Saturday, February 1 and Sunday, February 2, 1992 at 8 p.m., New Music Concerts presents *Electronic Purgatory*, a "digital music-theatre" composition created and performed by Kristi Allik and Robert Mulder.

In *Electronic Purgatory*, all traditional physical staging devices such as sets, musicians, lighting technicians and such have been replaced with an interactive computer environment. The electroacoustic instruments, music and the visual stage elements are generated "live" by means of a computer-controlled system.

Consequently all elements, both visual and aural, are generated, realized and controlled in real-time without the use of video or audio tape. *Electronic Purgatory* was first performed, in a shorter version, at the ISCM World Music Days in Oslo, Norway, on September 24, 1990, and won an Anerkennung at 1991 Prix Ars Electronica.

Essentially, *Electronic Purgatory* is an audio-visual essay which is inspired by modern quantum physics, and the fact that many of the current mathematical answers in that brand of science appear to have an almost meta-physical quality. The artists cast the physical development of their performance along a structural form first designed by Dante for his *Divine Comedy*. The "many worlds" principle, which suggests that multiple realities can exist on different dimensions, all at the same time, was taken from Stephen

Hawking. The name for the piece is a description of the emotions which overcome the performers on the stage, where their role and level of control ranges from the sublime to that of total domination under the electronic forces.

**electronic
purgatory
a digital
music-theatre
composition
for performers,
interactive
theatre and
electro-
acoustic
music
with
kristi allik
and
robert mulder
february 1 & 2
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at 8 p.m.
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as furniture or props. A black floor, and a black velvet backdrop will make it appear even more empty and dark; in contrast with this, the performers are dressed in white.

On stage, the performers appear to move in a Tai Chi-like manner. Their white clothing often becomes a canvas for the slide projection of bold graphic designs or richly colored textures. These multi-image projections are the only source of stage lighting and are controllable from the stage.

With touching and exploratory movements the performers appear to manipulate, shape and initiate a multitude of aural and visual phenomena.

A carefully designed "cybernetic choreography" is employed during the whole work;

often elements created or disturbed in one "video world" will immediately affect elements in the other "video world."

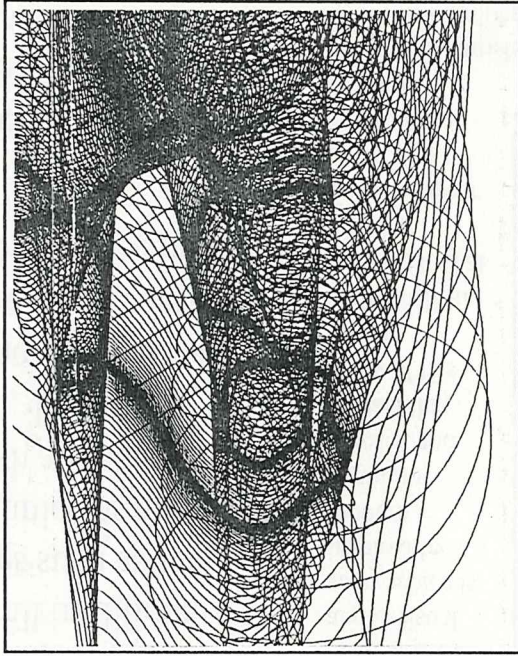
Gestural movements are not exclusively utilized for the manipulation of the visual elements, they can also affect changes in the aural fabric. Slow

deliberate movements can be used to shape the dynamic changes of the musical texture; quick movements of fingers or hands would initiate slight and subtle percussive sounds.

Certain sections of *Electronic Purgatory* utilize the performers

merely as "movement generators," and do not show the performers themselves, only the abstracted residue of their kinetic actions. Other sections utilize the physical outline of the body of the performer as a collage tool, replacing the contents with its own living textural pattern.

Essentially the work is a live performance, and has sections which are almost entirely improvised, these sections will be uniquely different in each performance. Other sections are



The performers, interwoven in this complex interactive fabric take the audience on a journey through time and multiple dimensions of reality which range from the turbulent initiation of the universe to a serene "quantum-physical" terminus. *Electronic Purgatory* is loosely constructed in four movements, the first of which has a Genesis-like flavour and probes the development of the entropy-defying forces of life. In this section, the almost god-like gestures of the performers shape a primordial "soup-of-all-possibilities" into increasingly more intricate and perdurable aural and visual forms. In time, these congealing formations reveal the evolution of recognizable physical phenomena. The section concludes with the gradual dissolution of the delicate interdependent layers, leading to a mechanistic, B. F. Skinner-inspired reality. Here *Electronic Purgatory* struggles with the basic contradictions associated with the state of human awareness: the interactors are confined to an existence where the human spirit is separated from the body, and simultaneously tortured in a "landscape" sired by its own intellectual limitations, while the corporeal remains are chained to a landscape wrought by the body's own hands. The work concludes with an exploration into the dynamics of interactive music-theatre, loosely inspired by the idea of parallel relationships encountered in multiple layers of reality as found the work of Dante and Stephen Hawking.

Much of the "outer-worldly" quality in the work is achieved with the unique staging design. The "magic," for example, is achieved by superimposing the two interactors electronically on life-sized video screens (video worlds), placed on either side of the stage. During the whole piece, the performers are confined to a relatively small stage area. This area is completely devoid of any set-like contraptions such

tightly composed, and serve as counterpoints to the improvised variations.

To achieve a true interactive and integrated performance, the artists designed a multi-computer network. Each computer in the network is assigned a specific task; for example, each video world is controlled by an independent computer. A MIDI interface connects each video world to the network, and via this network receives and sends information to the other computers.

The original concept for *Electronic Purgatory* called for ten independent video worlds, eight-channel sound generation capabilities, and complex multi-image projections, all controlled by Amiga computers.

Kristi A. Allik was born in Toronto. She has received degrees from the University of Southern California, Princeton University and the University of Toronto. Her teachers include John Weinzwieg, James Hopkins, Frederick Leseman, Lothar Klein, Oskar Morawetz and Milton Babbitt. She has received numerous commissions and awards, including Canada Council grants, Ontario Arts Council grants, a SSHRC Doctoral Fellowship, a Chalmers Foundation Award, the Federation of University Women Award and the Irving G. Mills Award. She has written an opera, been involved with theatrical productions, and has

written a number of integrated media works. She has had performances of her works in Europe, U.S.A. and Canada. Allik became interested in electroacoustic music several years ago, and since that time, much of her work has dealt with the electroacoustic sound and its various timbral possibilities. Currently, she is on faculty at Queen's University School of Music, where she teaches composition, computer music and music theory.

Robert C. F. Mulder was born in Den Haag, Holland, in 1943. Essentially, he considered himself an electronic artist at the tender age of 14, and since that time, has followed a path of self-guided education and discovery. Currently, his interests are in the field of time-dependent visual phenomena, and applications which utilize visual art as a process, rather than as object. In general, he is fascinated with all matter of interactivity found between image, movement, colour and music. Mulder is equipped with a strong artistic as well as technical background, and this unusual facility has brought his current work to the forefront of the international new-media arts world. He has won numerous grants and awards, in national and international competitions. Mulder engages in concerts and lectures world-wide, and his performances and installations have been experienced by audiences throughout Canada, the U.S.A. and Europe.

Electronic Purgatory was created with the generous assistance of the Canada Council, Media Section and Explorations, Commodore Canada in Toronto, Very Vivid in Toronto, Intelligent Music in Albany, N.Y., 3M Canada in London, and the Ontario Arts Council.

The New Music Studio of Budapest performs in concert on Sunday November 24, 1991 at 8 p.m. at Jane Mallet Theatre, St. Lawrence Centre for the Arts. New Music Concerts, in co-operation with Hungary Reborn, the Hungarian Festival of the Arts, is pleased to present Hungarian composers and performers Barnabás Dukay, Csaba Király, László Sárý and András Wilhelm along with Canadian artists Robert Aitken, Stanley McCartney, Jon Pedersen, Fujiko Imajishi, Douglas Perry and Valdene Anderson in a concert of the latest in Hungarian experimental and avant-garde contemporary music.

The concept of the New Music Studio, formed in Budapest in 1970, is somewhat difficult to put into words. It carries a different meaning for different groups of people: for the

audiences who encountered the pieces at its concerts; for those who considered the mere existence of the studio to be an aesthetic "cultural political" challenge; for the new generation who grew up in the meantime, since 1956; and of course it meant something yet again for those of us who participated in it.

The New Music Studio was formed to bring composers and performers together. In Hungary at the beginning of the '70s, contemporary music was rarely presented at concerts, and the newest trends and techniques were not taught at the Budapest Academy of Music. So the Studio became a sort of post-graduate stage of learning, a workshop that offered us the possibility of self-instruction.

There are hardly any styles or trends of the latest musical era that have not been represented in some piece or other at the concerts of the New Music Studio. The Studio was also the only channel for the public to get acquainted with new musical tendencies.

Naturally, intense emotions clashed around

the Studio, which was a group basically independent of the official musical institutions. Interestingly, as opposed to what was happening in other fields of art, those who opposed the existence of the studio were not the almighty makers of "cultural politics." In fact, the minimum budget and rehearsal room needed to keep the Studio alive were



**new
music
studio
of budapest
nov. 24, 1991
8 p.m.
jane mallet
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centre
366-7723**

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assistant

provided by the communist youth organization (KISZ). Rather, every attempt to do away with the Studio came from within musical circles. One reason for this might have been the fact that contemporary Hungarian music had already undergone an upheaval—having earlier been exposed to some newer musical trends during the

Studio's composers is at least as equally unknown as the work of their former antagonists.

'Still, the New Music Studio by its mere existence contributed to the formation of significant works. At the beginning of the '70s a new style was established through common efforts, and it would not be an exaggeration to call it the studio's own. This of course does not mean that the studio members' pieces were made uniform by a common dogma. The works of Barnabás Dukay, Zoltán Jeney, László Sáy, László Vidovszky, Péter Eötvös and Zoltán Kocsis all show great versatility, and it would be impossible to find the same characteristic features in all of them. However, there is one specific element present in all of these composers' work: collective composition. The idea was developed in 1974, based on earlier experiences with collective improvisation. Collective compositions are pieces by more than one composer, each working independently of the other—but since the composers share certain principles, their music finally belongs together. This genre is the result of a musical trend as well as of a particular situation. Varied efforts meet in seemingly loose combinations of heterogeneous elements; they mutually reinforce one another and achieve unity at certain points.

relatively free atmosphere after 1956. Most of the younger composers of those years felt it necessary to renew and update their way of thinking and their style. And it was after 1956 that a more modern, eclectic Hungarian school was born. Those very composers were suspicious of the New Music Studio; perhaps they feared that this new body, searching for new orientations, would abandon their artistic ideals. Many of them were perhaps no longer able to face another period of stylistic change and introspection. This split is still somewhat discernable in Hungary's musical life—not as an open confrontation, but rather as a group of tamed co-existing tendencies. As a matter of fact these days, at the relatively low ebb of the performance of contemporary music, the work of the

'Today it is hard to define the place of the New Music Studio in either Hungarian or international musical life. In Hungary it has brought a fresh aspect to the style of composing and will possibly serve as a catalyst—in an age of extreme individualization and stylistic uniformity. It has managed also to create a stylistic ideal that, from the perspective of further decades, may show parallel, familiar features as well.—András Wilhelm

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Zoltán Jeney was born in 1943 and studied composition at the Budapest Academy of Music with Ferenc Farkas, and with Goffredo Petrassi at the Accademia di Santa Cecilia in Rome. One of the founders of the New Music Studio, he has been active as a performer

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(of keyboard and percussion instruments), and as a composer. In his *Etruscan Overture*, written in 1989, for oboe, tape and percussion, the oboe plays a fixed melody while the tape produces resolutions of a

constantly altered chord that divides the duration of the oboe melody into six intervals of equal length. Certain sounds are specially emphasized by the percussion.

Barnabás Dukay received a degree in composition from the Budapest Academy of Music in 1976, and teaches theory and solfege at the Béla Bartók Conservatory of Music. Since the early '70s, he has been active in the New Music Studio both as a composer and performer. Included on the program will be his *Invisible Fire in Winter Night*, for two pianos, based on a text from Csuang-ce, and *...Like the Sun*, for two pianos and voice, on a text from Lao-ce.

László Sáy was born in 1940, and studied composition at the Budapest Academy of Music with Endre Szervánszky, graduating in 1966. He was one of the founding members of the Budapest New Music Studio, and has appeared both as a composer and performer in many European countries. A visit to Darmstadt in 1972 and his encounter there with the ideas and music of Christian Wolff confirmed his determination to research avenues of compositional thinking and practice other than those traditionally accepted in Europe. The American minimalist school has influenced most of the compositions written since then.

Concerning *Moondog* (*Hommage à "Moon Dog"*) he writes: "I composed the piece in 1990 for an indefinite number and combination of wind and string instruments. The musical theme is composed of a one-part melody in a free-paced tempo. The tempo is entirely defined by each of the musicians. As a result of the various rhythmical solutions, the one-part melody becomes a multipartite one, and the consonance varies from performance to performance."

The basic material of his *Ludus chromaticus* (1987), for piano, six-hands, consists of three kinds of scale: chromatic, diatonic and whole-tone. These scales enter into connections with each other in a number of ways, sometimes even within the same part; the sum of them brings about chromatic progression between the three parts.

László Vidovszky was born in 1944 and studied at the Budapest Academy of Music with Ferenc Farkas. In 1970, he attended the composition classes of Olivier Messiaen in Paris, and courses organized by the Group de Recherche Musicale. One of the founding members of the Budapest New Music Studio, he is active as a performer and composer, and for some years was the head of the music faculty at the University of Pécs in southern Hungary.

Schroeder's Death, an extended work for one pianist and three assistants, was composed in 1975. The title is a reference to the character in Charles Schulz's cartoon strip, *Peanuts*: Schroeder, who never stops practising. In the course of the piece, the assistants gradually transform the sound of the instrument.

Csaba Király was born in 1965, and studied piano at the Béla Bartók Music School and the Liszt Academy, and holds diplomas both in piano and organ playing. He has been the recipient of several prizes in competitions, among the awards at the Ernő Dohnányi competition and the Budapest International Franz Liszt competition. He has given numerous recitals in Europe, and is also a composer and a skilled improviser.

New Music Concerts and Hungary Reborn gratefully acknowledge the contributions of Lufthansa and Thebes Gallery toward this concert.

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